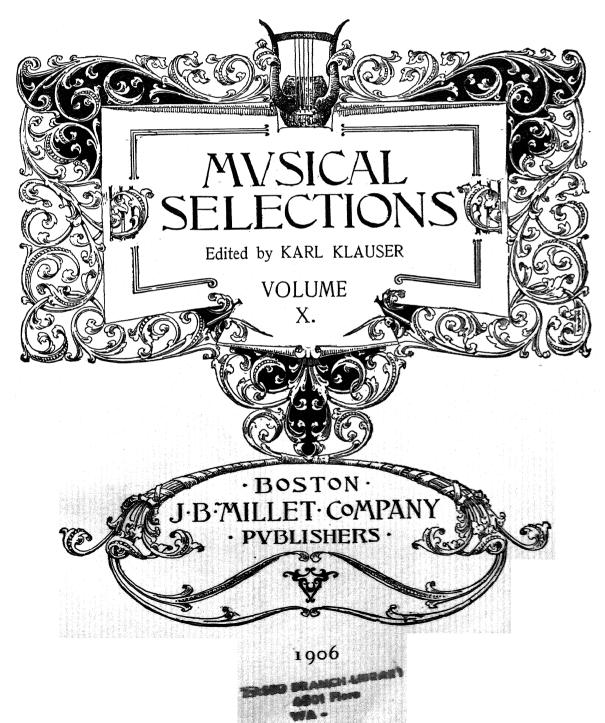


# SE COMPOSERS

AND THEIR

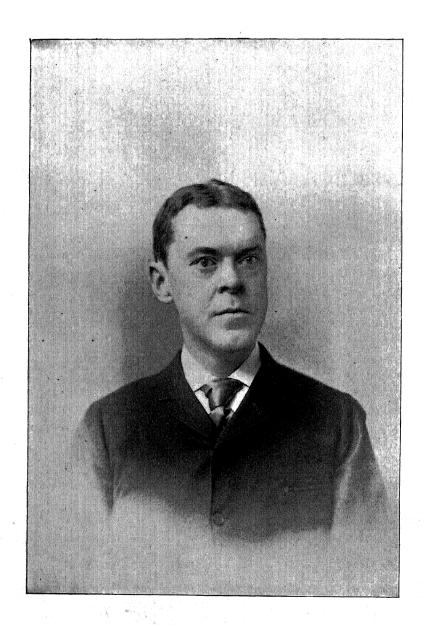
### WORKS



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Athur foote



#### ARTHUR FOOTE



RTHUR FOOTE was born March 5, 1853, in Salem. He began as a boy the study of music and at the age of fifteen joined the harmony class under Stephen A. Emery at the New England Con-

servatory of Music, continuing these studies during his preparation for college.

He entered Harvard in 1870, and graduated in 1874. While in college he took the courses of Prof. John K. Paine, and immediately on his graduation began lessons on the pianoforte and organ with B. J. Lang, and in counterpoint, canon, free composition, and fugue with Prof. Paine, receiving the degree of A. M. in music in 1875.

His first publicly performed composition was a trio for the pianoforte, violin, and violoncello in C minor, Op. 5, which he brought out in 1882. This composition has been on many concert programmes in this country, and was played in 1887 at the Saturday Popular Concerts in London. During the season of 1890 his sonata in G minor for piano and violin was played at the Kneisel Concerts in Boston, and in February, 1891, the same organization brought out his quartet for pianoforte and strings in C major, Op. 23.

A suite in E major for strings, Op. 12, was his

first orchestral work, and was first played by the Boston Symphony Orchestra at a Young People's Popular Concert, in May, 1886; afterwards in Chicago, New York, London, and at the World's Fair Concerts in 1893.

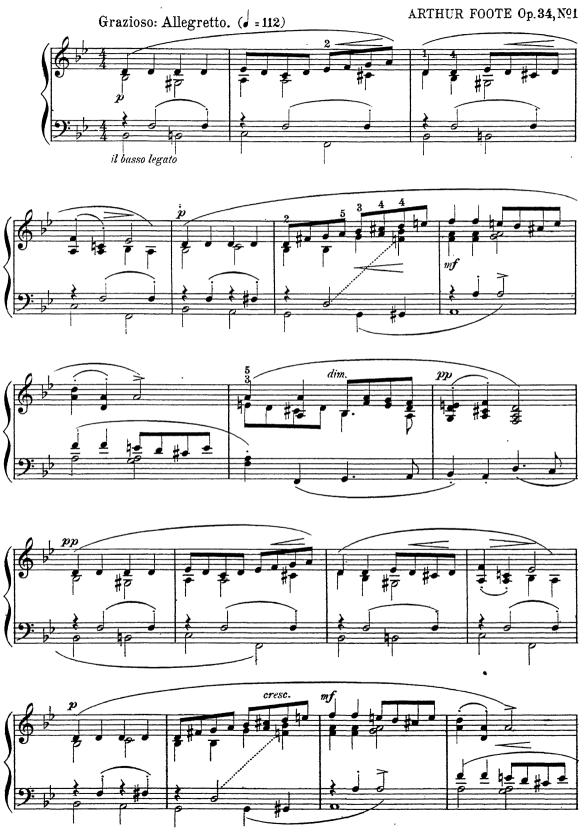
In 1887 his overture for orchestra, In the Mountains, was given at one of the Boston Symphony Concerts, under Gericke. This same overture was also produced at the Concert of American Music at the Paris Exhibition in 1889, at Aren's Concerts of American Compositions at Berlin and other places in Germany in 1891, besides, perhaps, at a dozen or so concerts in this country. In 1889 a second suite for strings was also performed by the Boston orchestra, and also, in 1891, Francesca da Rimini, a symphonic prologue.

His other larger compositions are: Concerto for violoncello and orchestra in G minor, Op. 33; two string quartets, in G minor, Op. 4, and in E major, Op. 32; two suites for piano, in D minor, Op. 15, and C minor, Op. 30; The Farewell of Hiawatha, a ballad for men's chorus, baritone solo, and orchestra; The Wreck of the Hesperus and The Skeleton in Armor, two ballads for mixed chorus and orchestra. In addition to these are a number of piano compositions, about thirty songs, and compositions for church uses.

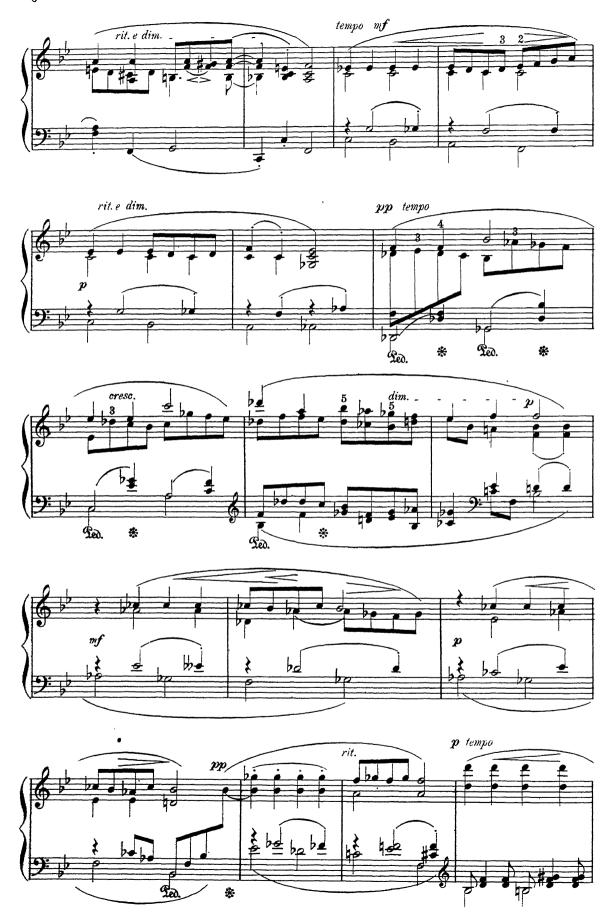


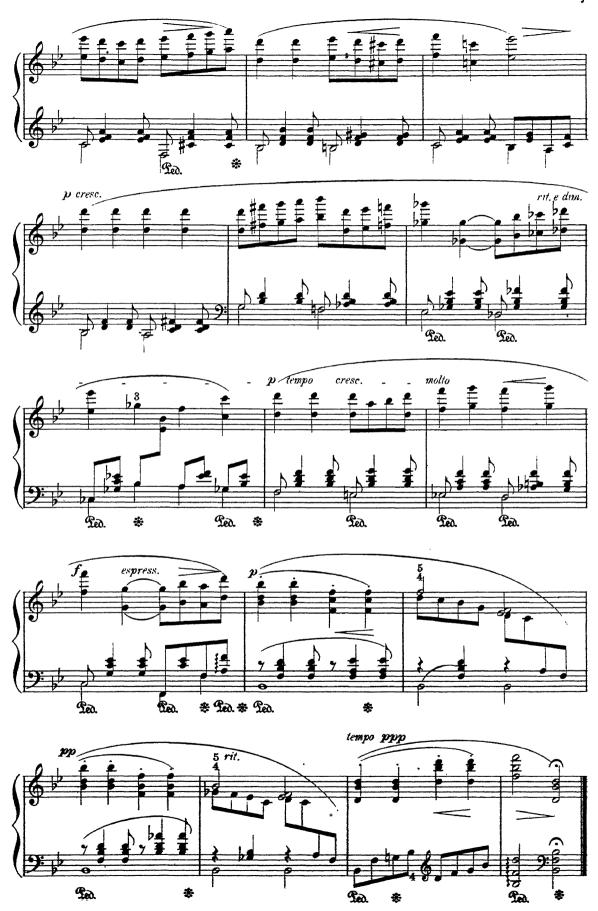
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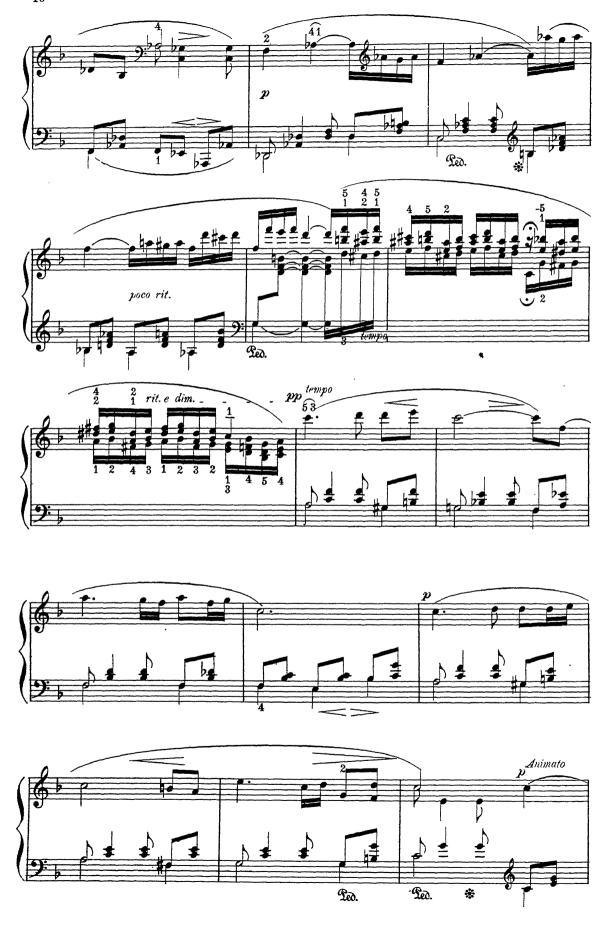


II. Pierrette.

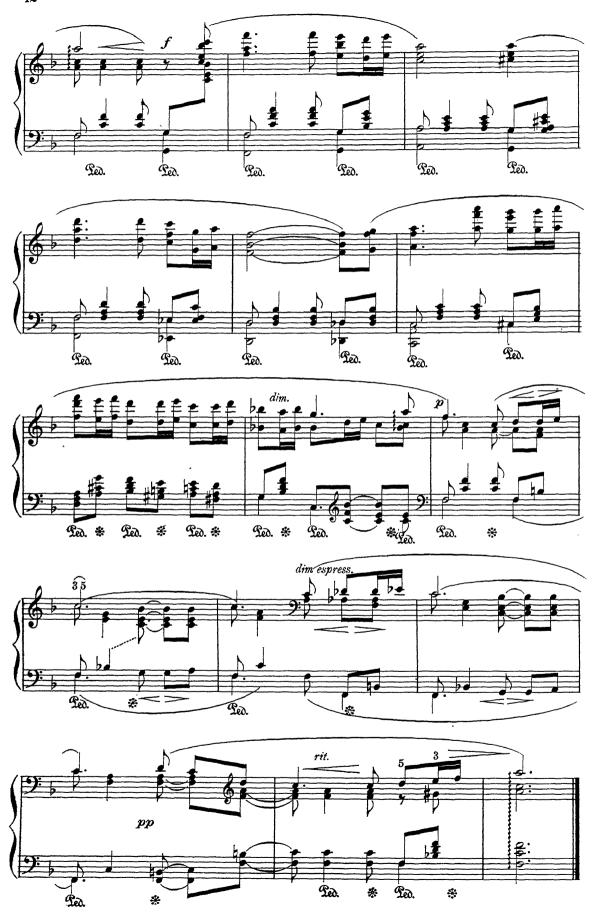












#### Andante

from the STRING QUARTET in D MINOR.









## June. BARCAROLE.



Ża.

Ta.

Tea.







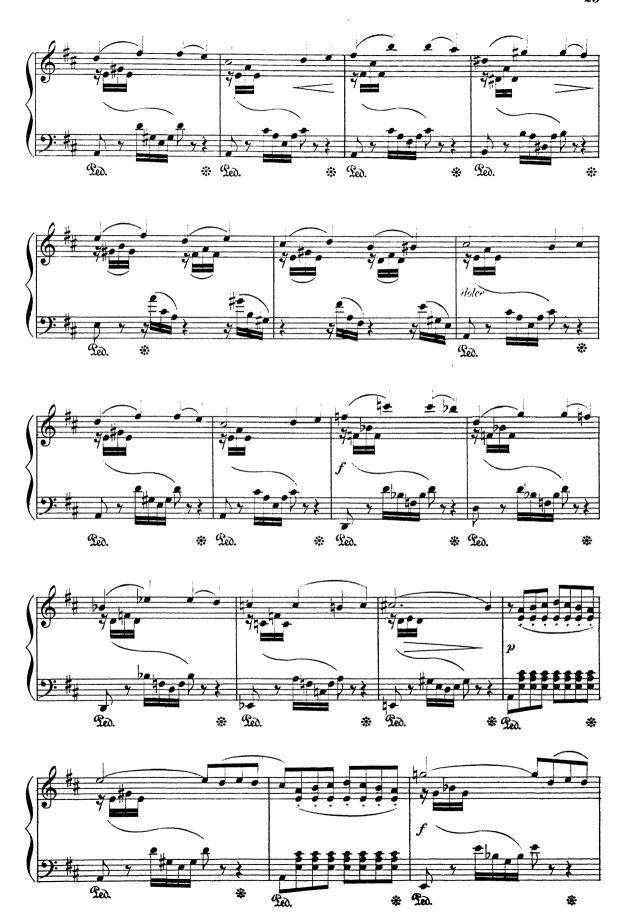


#### Humoreske.













# Scherzo from the SONATA IN A MINOR.

F. SCHUBERT Op. 42.









#### Au Matin.





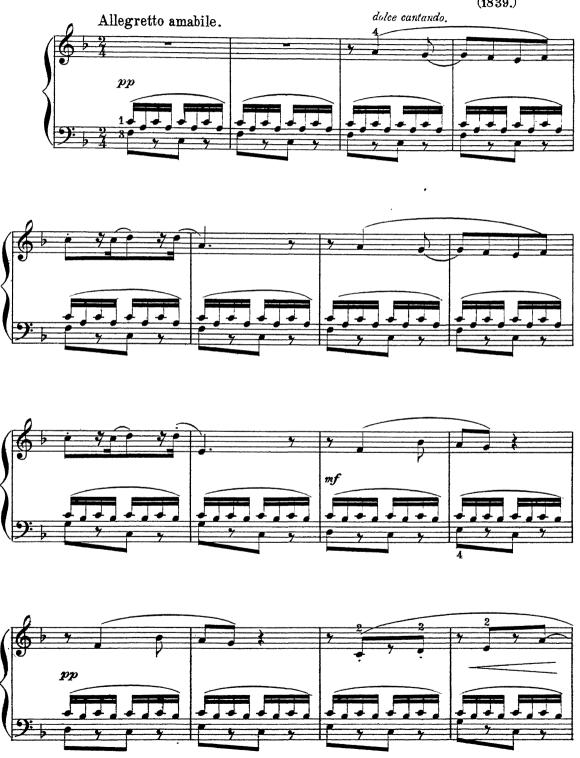


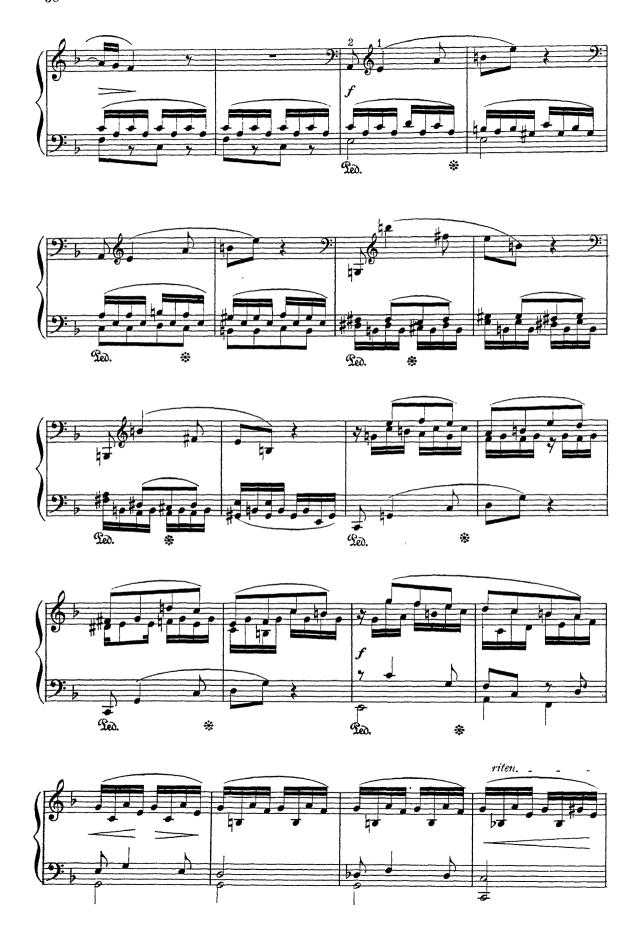


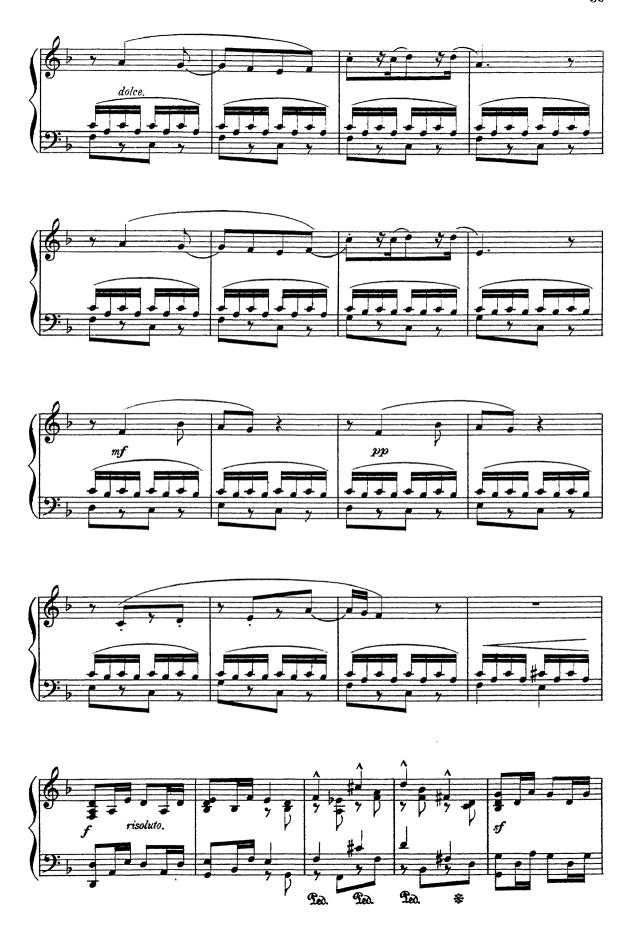


Idyl.

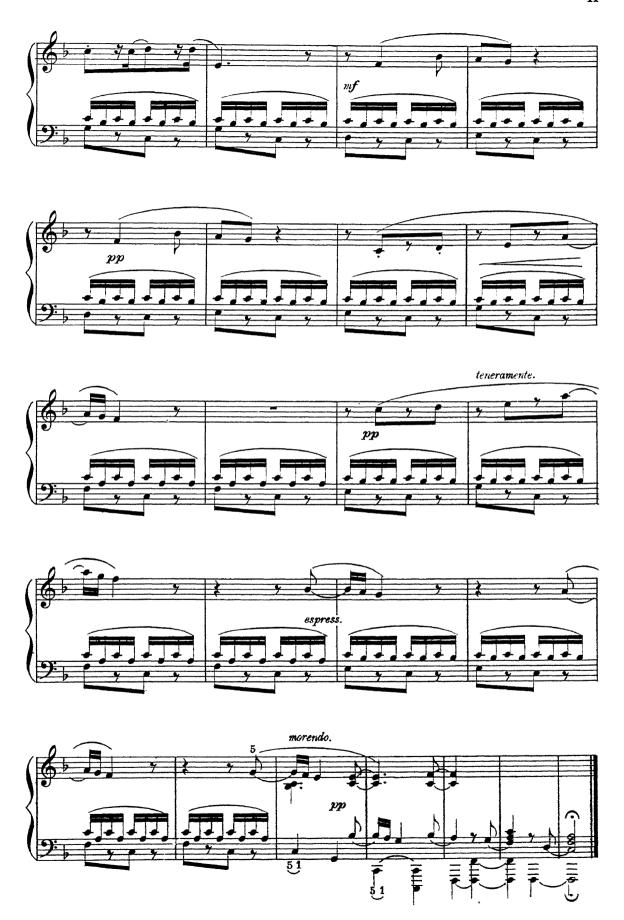
J.RHEINBERGER, Op. 6. (1839.)











# Prelude. FELIX MENDELSSOHN BARTHOLDY.









#### Pastorale.



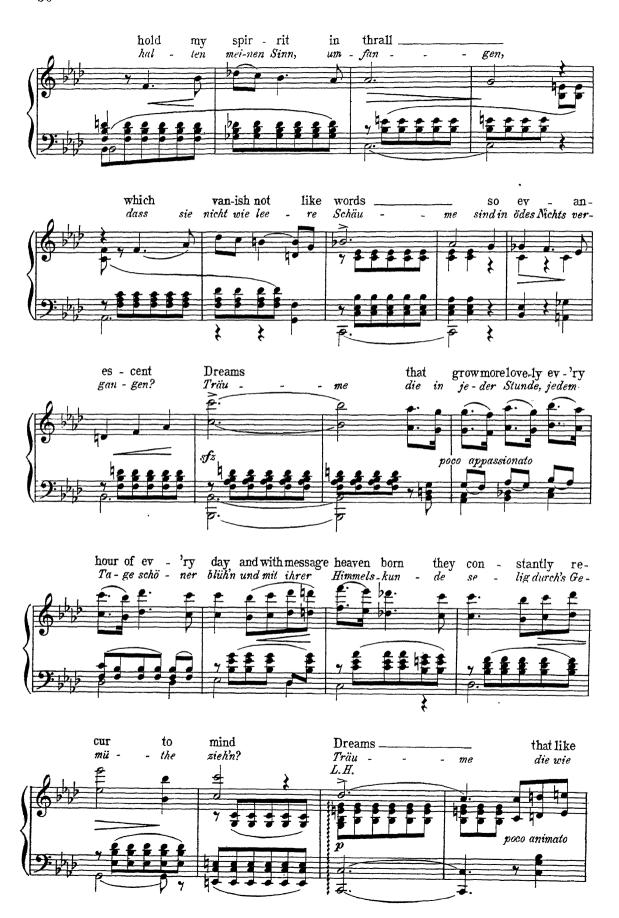


## Bourrée.



# Dreams. STUDY TO TRISTAN AND ISOLDE.











Regulad de Kover.



#### REGINALD DE KOVEN



EGINALD DE KOVEN was born at Middletown, Conn., in 1860, at the old homestead where his ancestors had lived for many generations. His father was an Episcopal clergy-

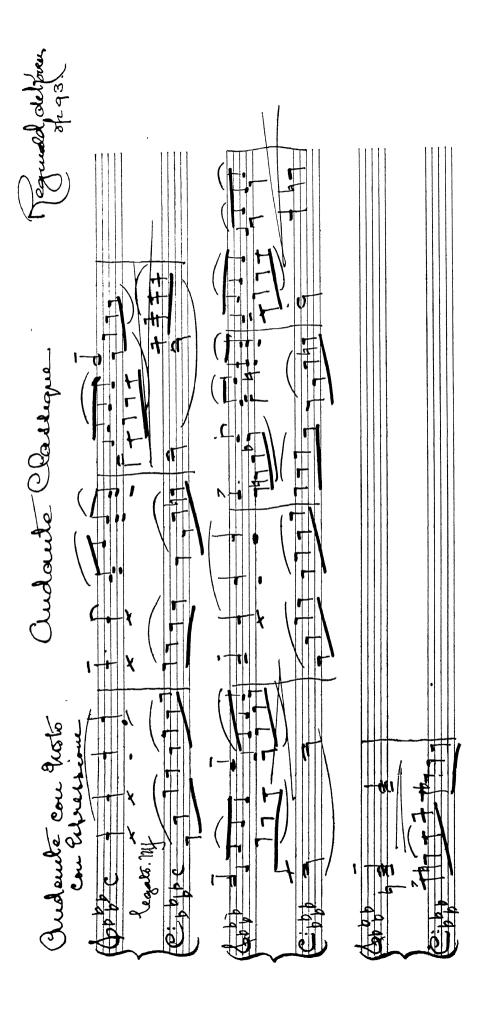
man, and some of his ancestors served with gallantry in the American Revolution.

He was educated at St. John's College, Oxford, England, having taken his degree with honors in 1879. Previous to taking his degree, he had studied piano playing at Stuttgart under Wilhelm Spidl, an eminent artist and composer, in the hope of becoming a professional. On quitting Oxford he went back to Stuttgart for another year and studied harmony and the piano under Dr. Lebert and Prof. Pruckner; then for six months at Frankfort he studied harmony and counterpoint with Dr. Huff, an eminent author of musical treatises. At Florence, Italy, he studied singing with Vanucinni.

Mr. de Koven's first attempt at musical composition was in 1881, when, fresh from collegiate honors and musical studies, he wrote the words and music of a song that gave him a taste for fame, the title of which was *Marjorie Daw*. Since that venture

he has written and published over one hundred different songs. The first composition of more pretentious quality was a light opera, entitled Cupid, Hymen & Co., which was never brought out, owing to the failure of the organization about to produce it. Next came The Begum, which Col. McCaull's company produced with decided success. Encouraged by this experience, Mr. de Koven went abroad in 1889 and studied under Richard Genee, in Vienna. While there he wrote his other opera, Don Quixote, which in turn was followed by Robin Hood, the most successful opera ever written by an American. The Knickerbockers was next; then followed The Fencing Master and The Algerian. Among his other compositions are: Nocturne, in A minor, for piano and violin; serenade for men's voices, Good Night, My Leve; and the following songs for one voice: Arabian Love Song; Ask What Thou Wilt; Gavotte in Grev; Good-bye to the Leaves; I Promise Thee; Indian Love Song; The Lilv; Little Doris; Five Lullabies; The Mistress of My Heart; O, Promise Me; Persian Love Song; Sleep on, My Heart; Tell Me Again; There's a Woman Like a Dewdrop; What of the Night; and Where Ripples Flow.





### Andante Classique.



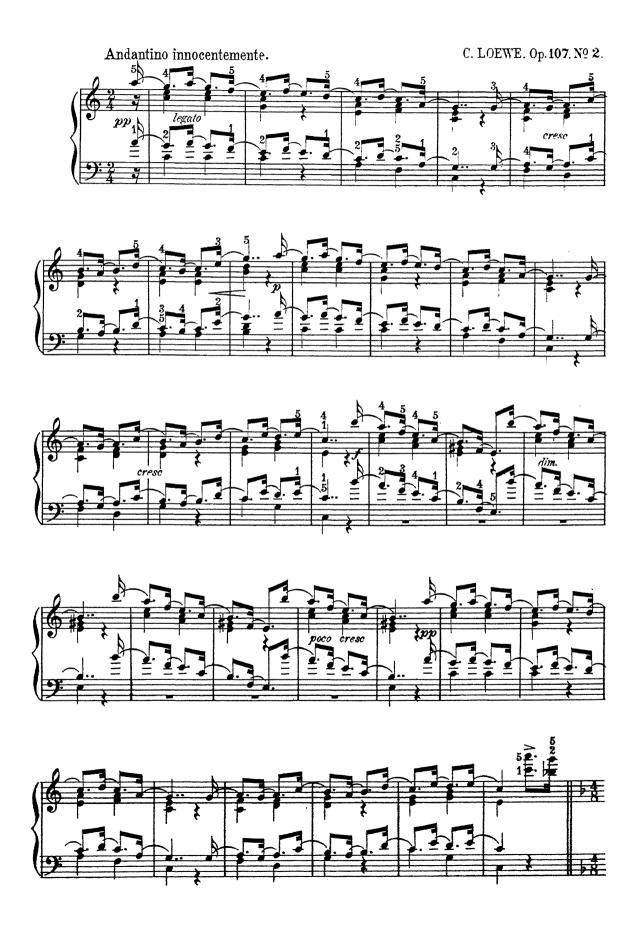












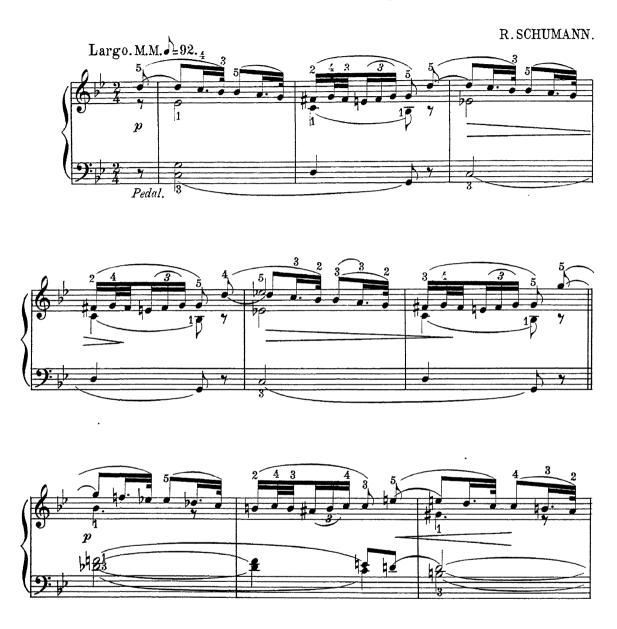








# Romanze FROM FASCHINGSSCHWANK Op. 26.







## Scherzino FROM FASCHINGSSCHWANK. Op. 26.





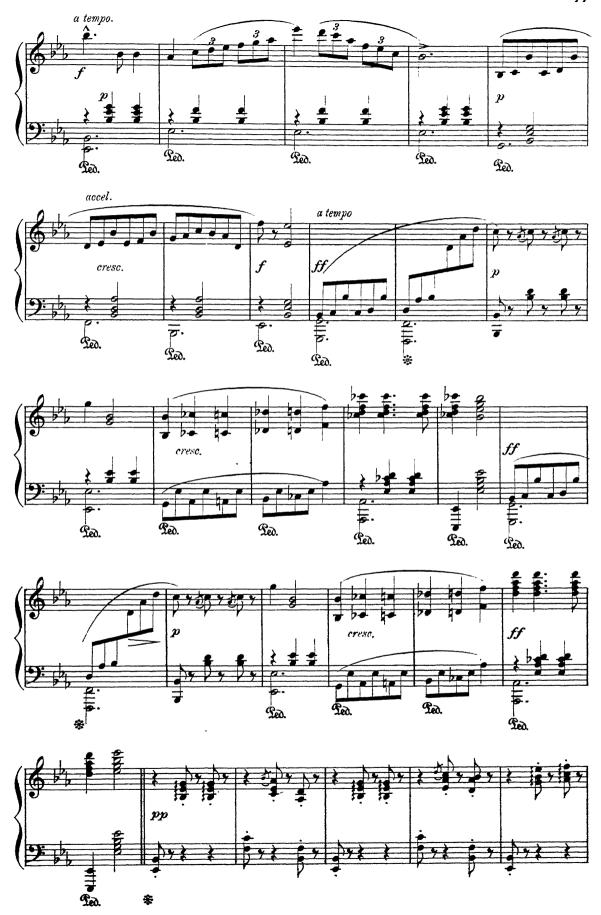






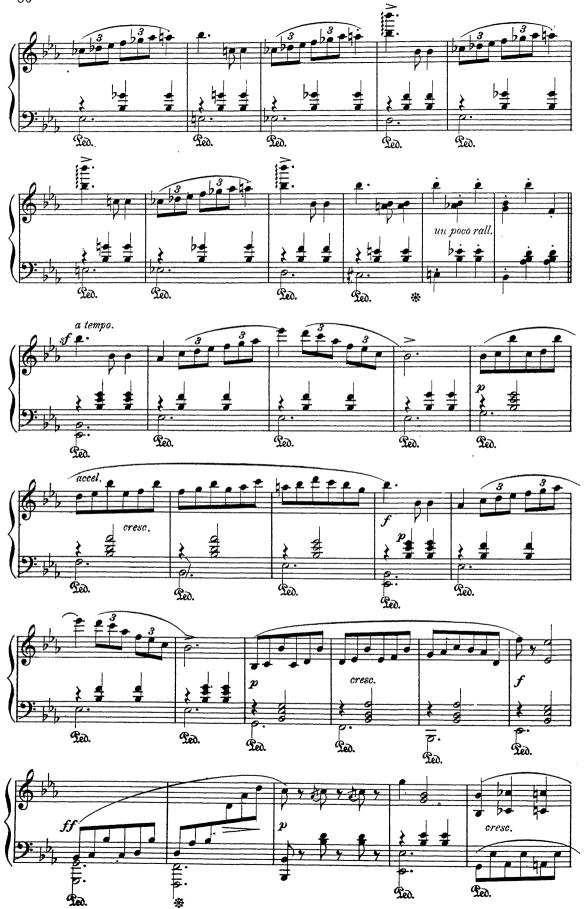


















### Zur Guitarre. IMPROMPTU.









HUGO REINHOLD, Op. 34. Nº 3.









### Nocturne. $0_{p.32, N21}$ .









# Minuet FROM SYMPHONY in C.

W. A. MOZART.





#### Ox Minuet.





ANECDOTE OF THE ORIGIN OF THE OX MINUET.

Haydn was surprised one day at receiving a call from a butcher. This man, who was as sensible as many another to the charms of his music, said to him frankly, and as politely as possible: "Sir, I know that you are a good and an obliging man; I therefore speak to you with confidence. You stand at the head of all composers, you excel in everything, but your minuets have a special charm for me. I want a bright, pretty and entirely new one for my daughter's wedding which will soon take place, and can I do better than to ask this of the famous Haydn?" The good-natured Haydn smiled at this new honor and promised him the minuet in two days' time. At the appointed hour the butcher appeared and received his priceless gift with joy and gratitude.

Soon afterward, Haydn heard the sound of instruments, and listening, thought he recognized his new minuet. He went to the window, and saw beneath his balcony a beautiful ox with gilded horns adorned with ribbons and garlands of flowers, surrounded by a travelling orchestra. The butcher appeared, reiterated his sentiments and concluded his speech in these words: "Finally, Sir, I thought that I, as a butcher, could give you no better proof of my gratitude for such a beautiful minuet than by offering you my finest ox."

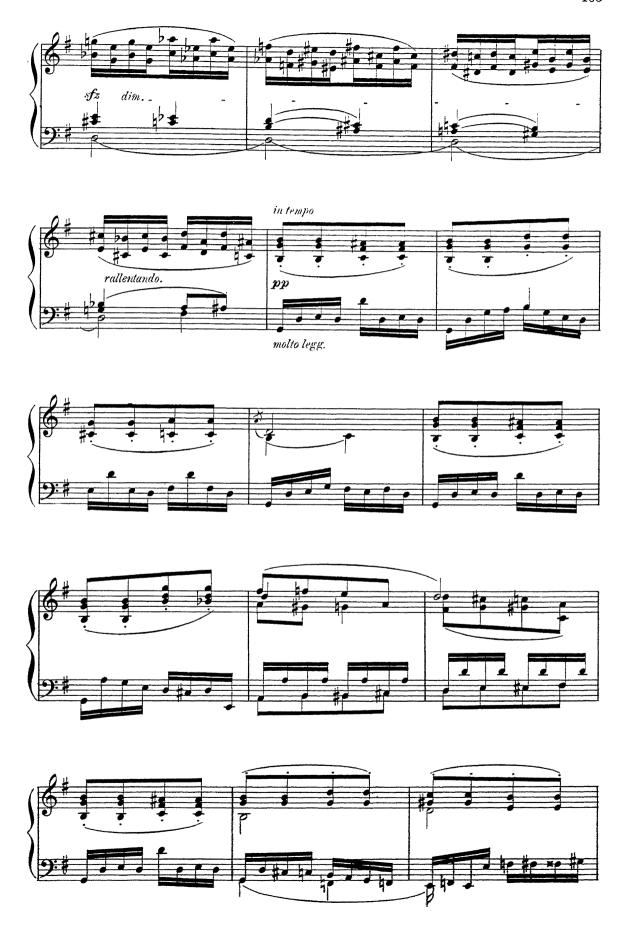
He insisted until Haydn, touched by his frank generosity, accepted. This short minuet has ever since been known as the Ox Minuet.

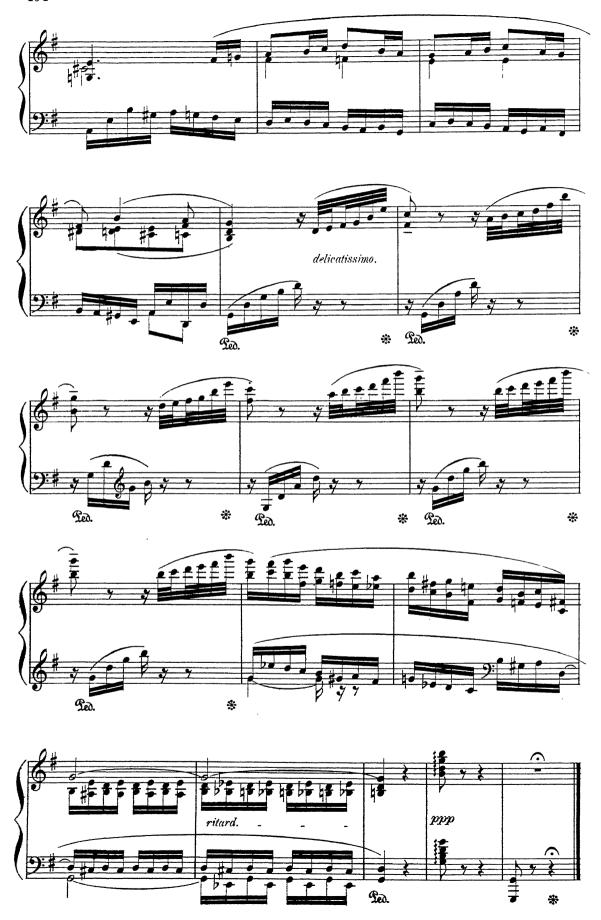
#### Berceuse.

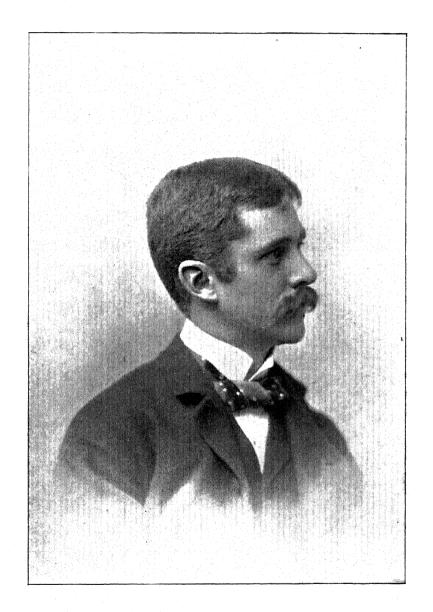




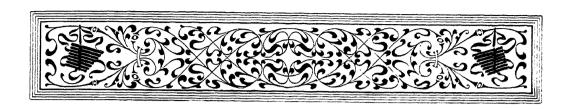








Cayton Johns.



#### CLAYTON JOHNS

LAYTON JOHNS was born at New
Castle, Del., November 24, 1857.
His ancestors, one of whom was
Richard Johns of the Cliffs, Maryland, were identified with the

growth and prosperity of Delaware and Maryland for many generations back. Nicholas Van Dyke, governor of Delaware, was his great-great-grandfather, and the Honorables Kensey Johns, father and son, chancellors of Delaware, were his grandfather and great-grandfather.

He entered Rugby Academy at Wilmington for the purpose of fitting for Princeton. The study of law was the object in the minds of his parents, but the student had always shown a marked preference for music. A natural fondness for drawing inclined him somewhat towards architecture, and the latter was finally agreed upon as a compromise. He began the study of architecture with Theophilus P. Chandler in Philadelphia, and remained there from 1875 to 1879. In January of the latter year he came to Boston and consulted with William F. Apthorp upon the advisability of his studying music; and after a trial of two months' study with Mr. Apthorp he was advised to continue, and he

therefore began the study of composition with Prof. John K. Paine, attending his courses at Harvard and pianoforte with W. H. Sherwood in Boston.

The studies at Harvard were continued for two years, and then, after one more year in Boston, he went to Berlin, where he remained until 1884, study ing composition with Friedrich Kiel and the piano with Grabau, Raif, and Franz Rummel. In October, 1884, he returned to Boston, and has lived there ever since, playing in public from time to time, teaching and composing.

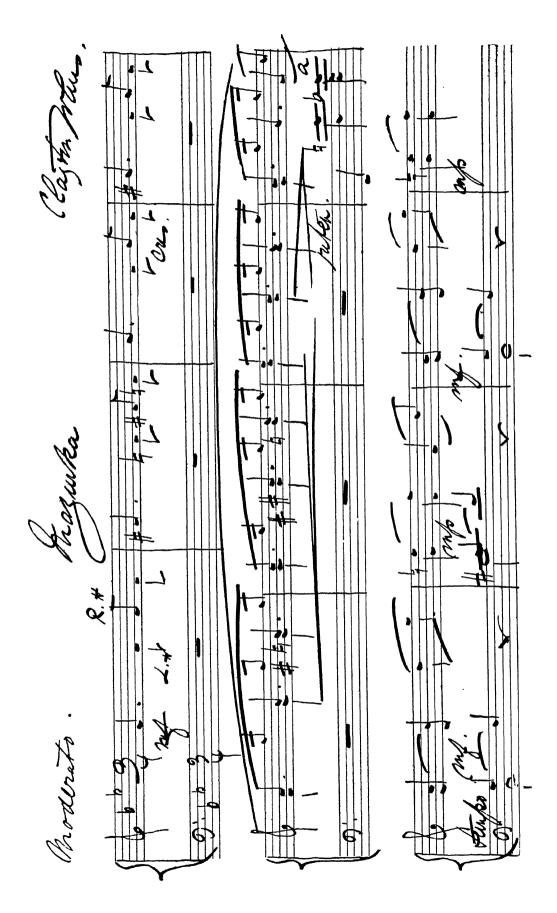
The list of Mr. Johns's published compositions comprises about fifty songs, among them being Wanderlieder, a set of seven German songs; Songs of Sleep; Roumanian Gypsy Songs; Three French Songs; Three English Songs; Wonder Songs; and many published singly, like I Love, and the World is Mine; Where Blooms the Rose; and the Soythe Song, which have had a wide circulation. The following is a partial list of other compositions:—

For piano: Impromptu, Capricietto, Valse, Komance, Cansone, Promenade.

For piano and violin: Melody, Berceuse, Romance. Intermezzo and Scherzino.

For string orchestra: Berceuse and Scherzino.





### Mazurka.

CLAYTON JOHNS.











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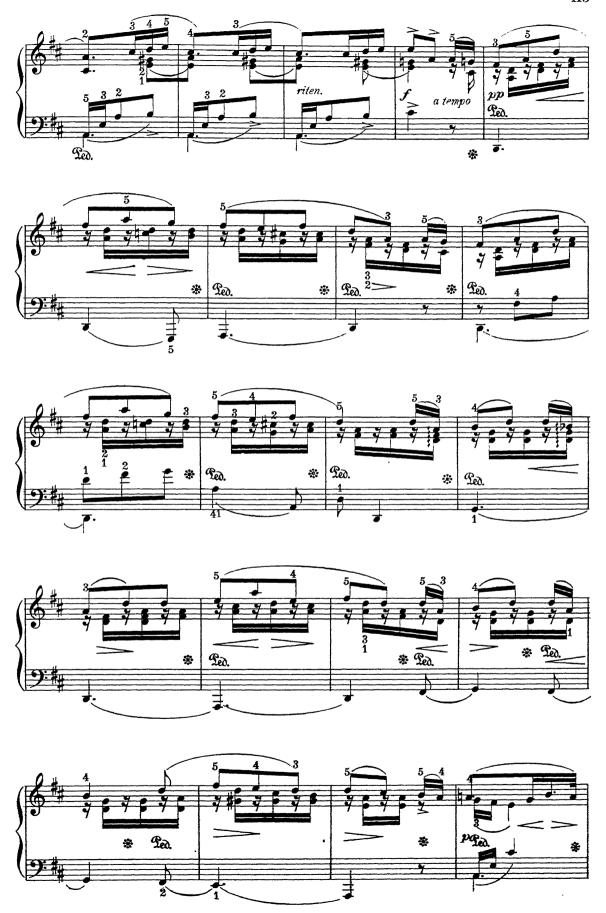


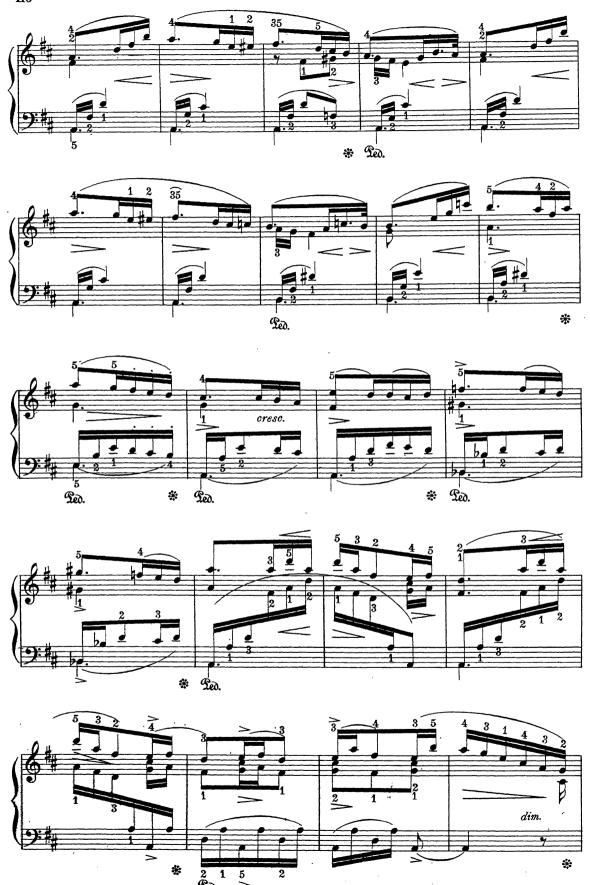


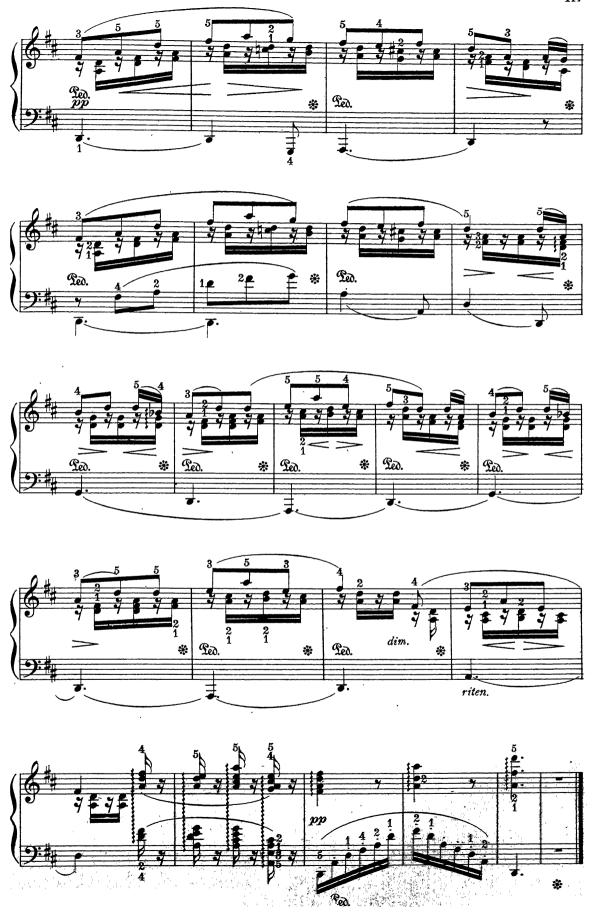












### Air de Ballet.





### Gavotte.





## Chorus from the Music to Racine's "ATHALIA".

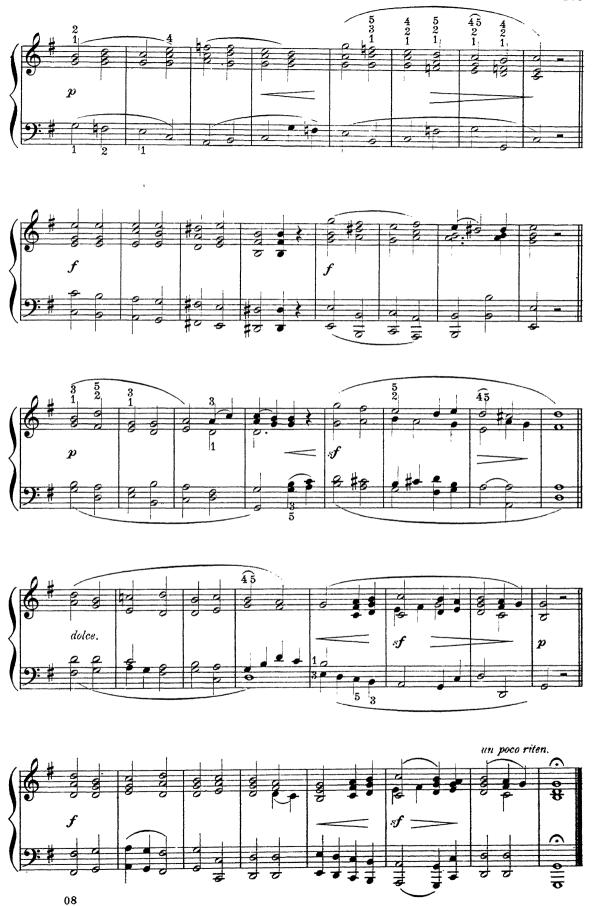




# Hymn. from the Opera IPHIGENIA in TAURIS.

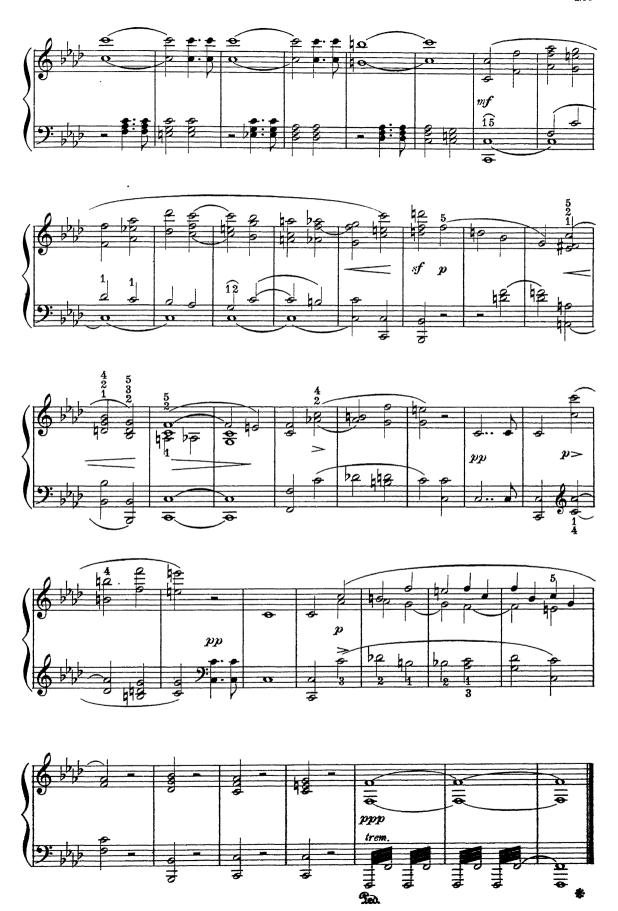
c.w. gluck.



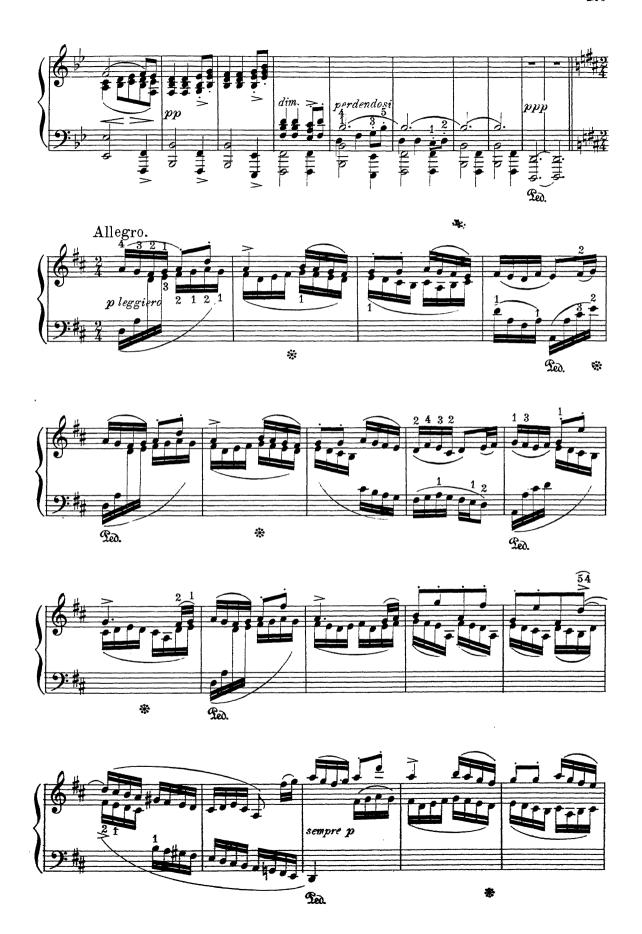


Pie Jesu. FROM THE REQUIEM.















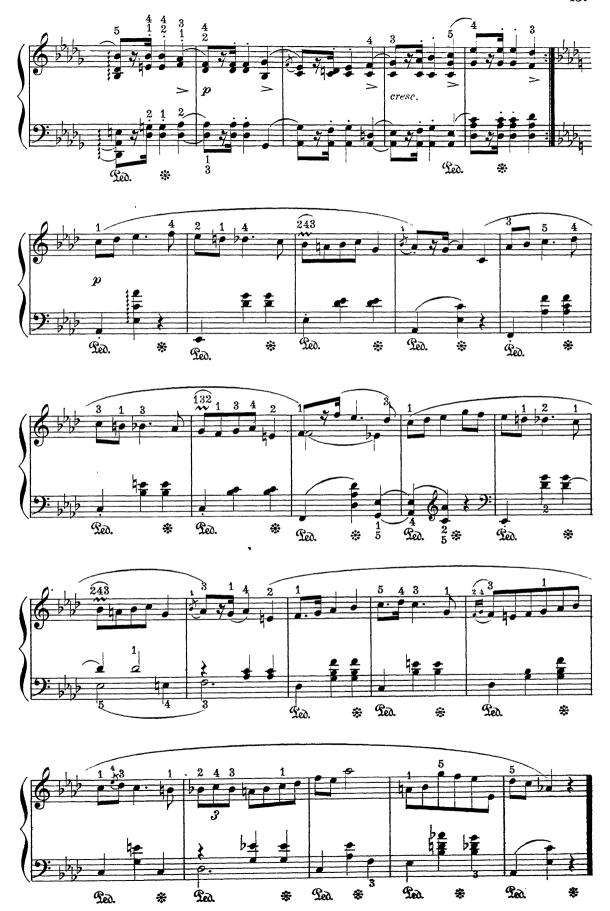


### Mazurka.



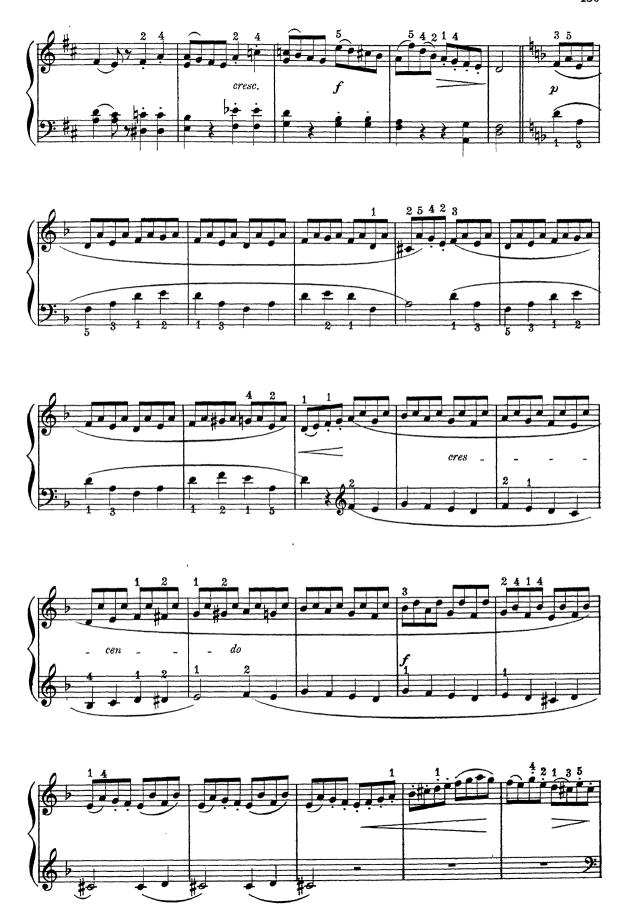






### Gavotte.









### Chant Sans Paroles.

P. TSCHAÏKOWSKY. Allegretto grazioso e cantabile.





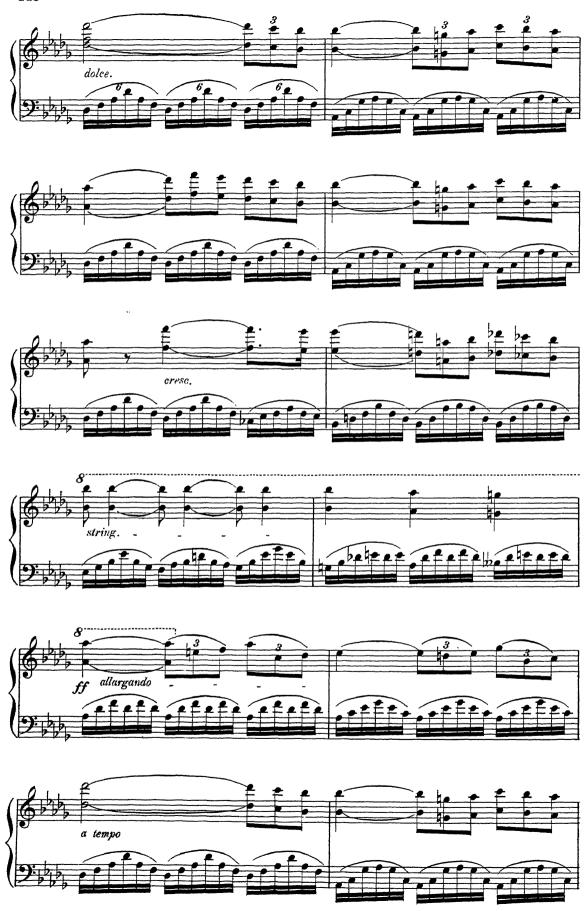


# Sextet from the 2nd Act of LUCIA DI LAMMERMOOR.

G. DONIZETTI.









### Trot de Cavalerie.

A.RUBINSTEIN.









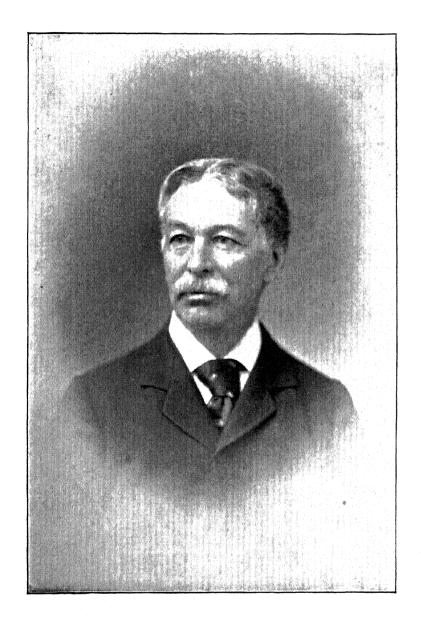


### Ave verum. CHORUS.



## March from the ORATORIO of JOSHUA.





Richard H/man



#### RICHARD HOFFMAN



ICHARD HOFFMAN was born May 24, 1831, in Manchester, England, and came to the United States in 1847, where he has since resided. His first teacher was his

father, who was a pupil of Hummel and Kalkbrenner, and he afterwards had a few lessons from Leopold De Meyer in London. He commenced the study of music at the age of four, and two years later played in public, one of the pieces being the Battle of Prague, in playing which he was obliged to stand in order to reach the notes. He made his first appearance in New York, November 16, 1847, at a concert given by Joseph Burke, the violinist, at the Tabernacle, at which he played Thalberg's Sonnambula Fantasia and Leopold de Meyer's Semiramis Fantasie. When Jenny Lind came to America he was engaged to appear with her at the first concert in Castle Garden at which he played the Norma Duo for two pianofortes with Sir Julius Benedict. He afterwards played at many of her concerts throughout the United States, being engaged by Mr. Barnum for a year.

He has been an honorary member of the New

York Philharmonic Society since 1854, and has played at twenty of its concerts. In June, 1893, he received the degree of Doctor of Music from Hobart College, Geneva, N. Y. His work in New York has had great influence on the public taste in musical matters, for it dates back to the beginning of serious interest in the art.

Among his principal compositions are the following: Op. 1, La Gazelle; Op. 3, Twilight; Op. 6 Impromptu; Op. 11, Venice; Op. 12, Valse d'Adieu; Op. 16, Solitude; Op. 21, Marche Funèbre; Op. 35, Tarantelle; Op. 36, Polaccas Nos. 1, 2 (4 hands); Op. 44, Barcarolle; Op. 46, Seasons Have Passed Away; Op. 49, Il M'aime (He Loves Me); Op. 50, Les Clochettes; Op. 52, Boat Song; Op. 55, Serenade; Op. 58, Auf Wiedersehn; Op. 62, Te Deum; Op. 66, Anthem; Op. 69, Easter Anthem; Op. 71, By the Sea, Valse Op. 73, Forest Musings; Op. 77, Valse Melodique; Op. 79, Moonlight; Op. 86, Beyond; Op. 97, Nunc Dimittis; Op. 98, Wedding Music; Op. 100, Spinning Song; Op. 101, Scherzo di Bravura; Op. 104, Second Barcarolle; Op. 111, The Naiades; Op. 112, The Bells of Lynn, Song.



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#### Ballade.







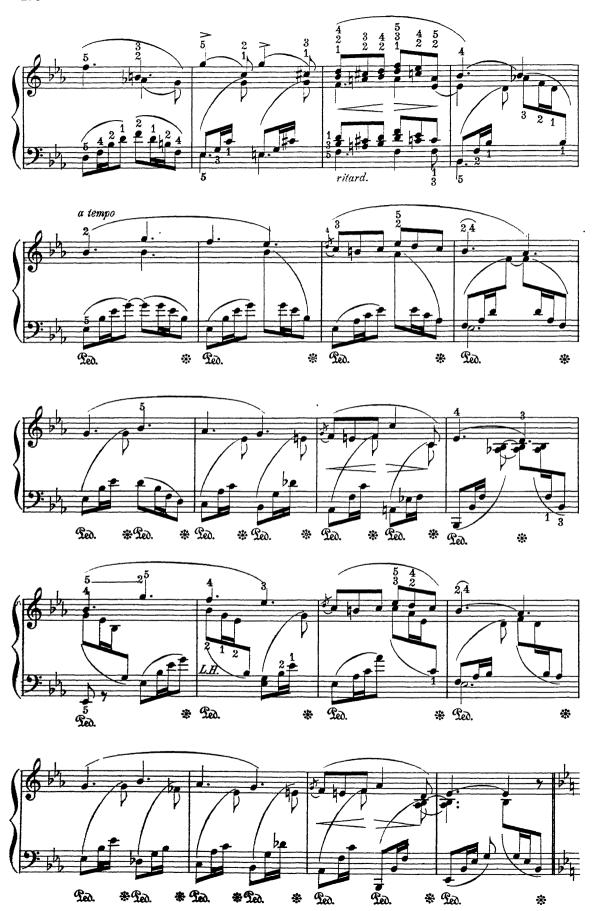




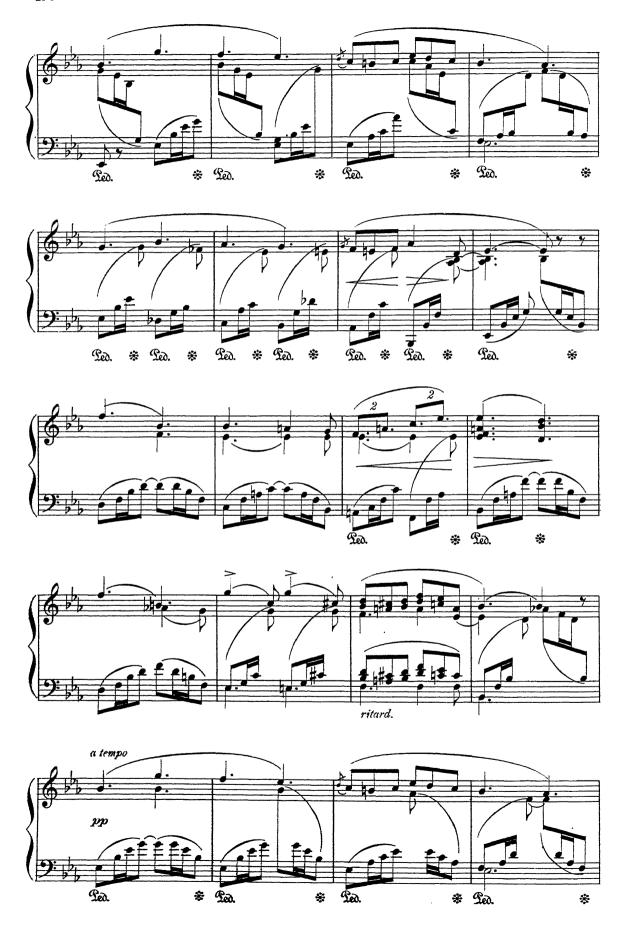


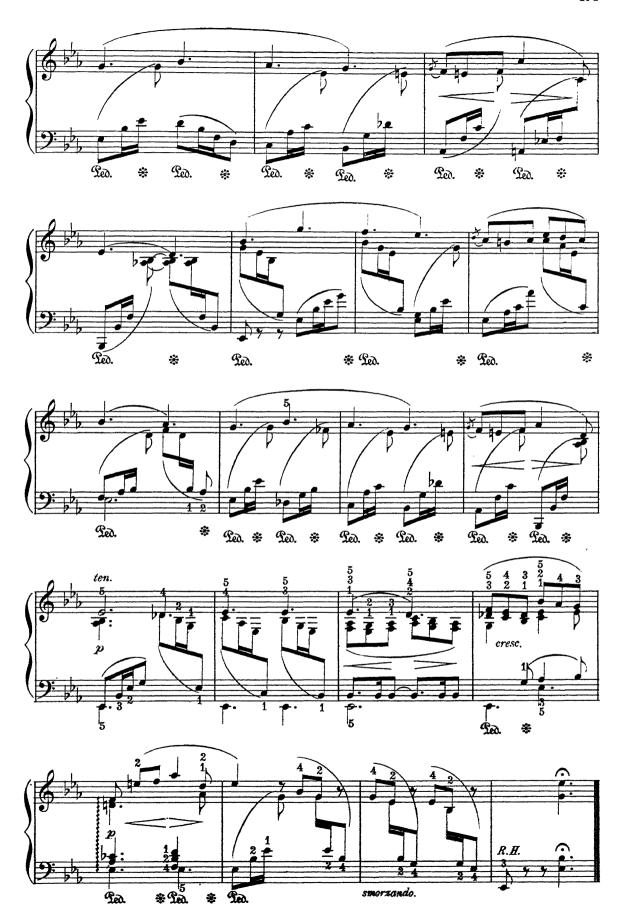
### Slumber Song.









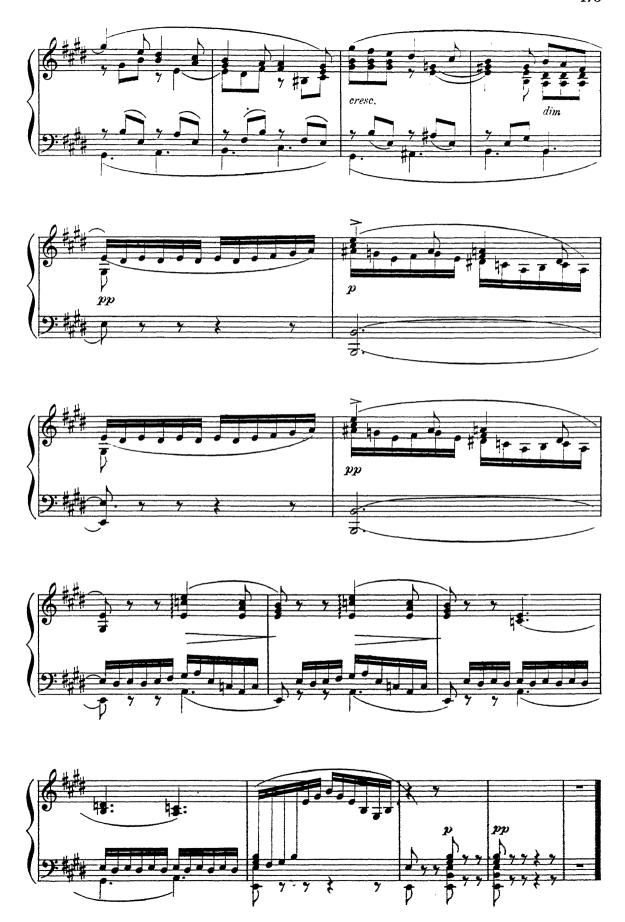


The Lake.



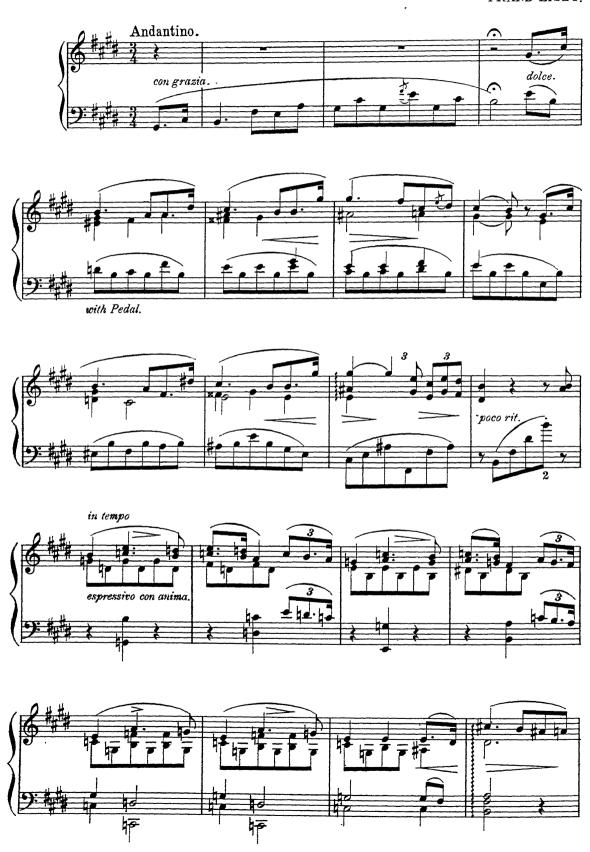






### Consolation.

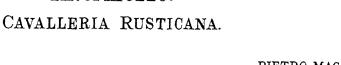
FRANZ LISZT.







### Intermezzo.



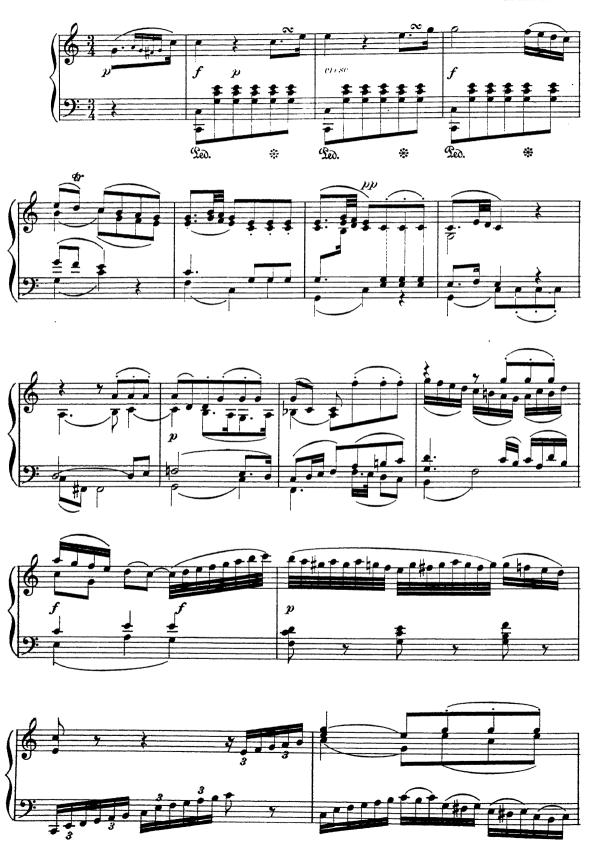






# Andante Cantabile FROM THE STRING QUARTETT in G.

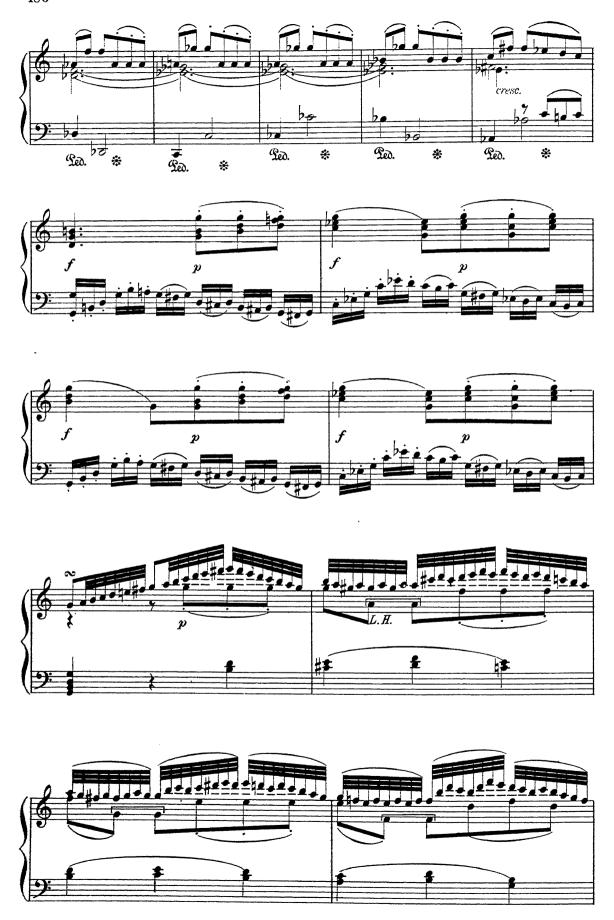
W. A. MOZART.

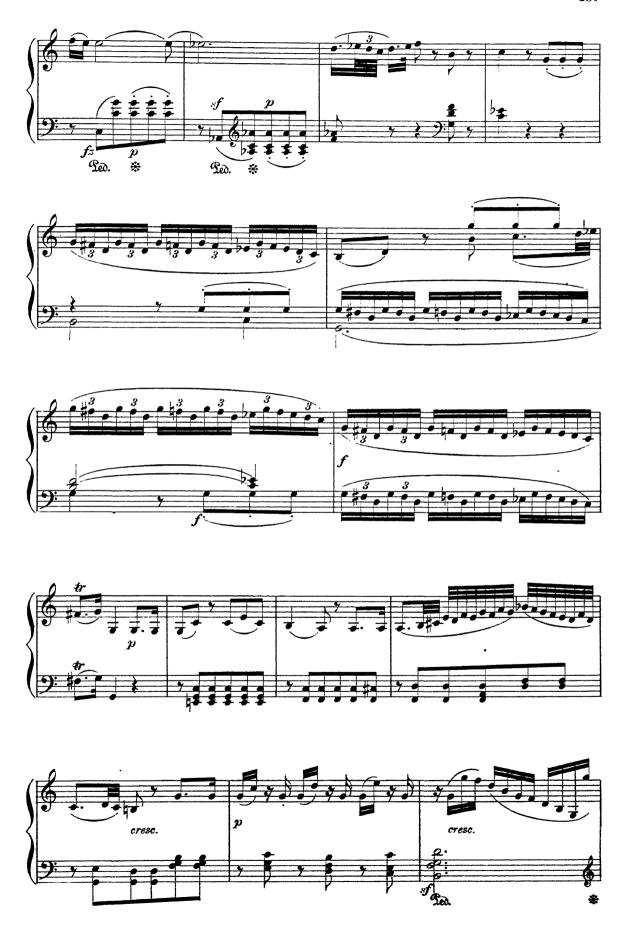














### Polka.

C. REINECKE Op.57. Nº 4.



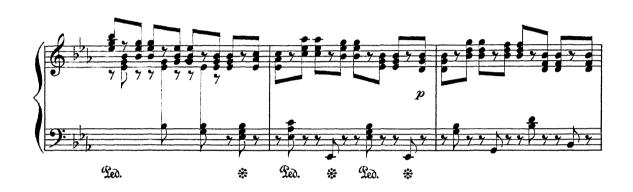




## The Chase. DIE JAGD. IMPROMPTU.

J. RHEINBERGER.







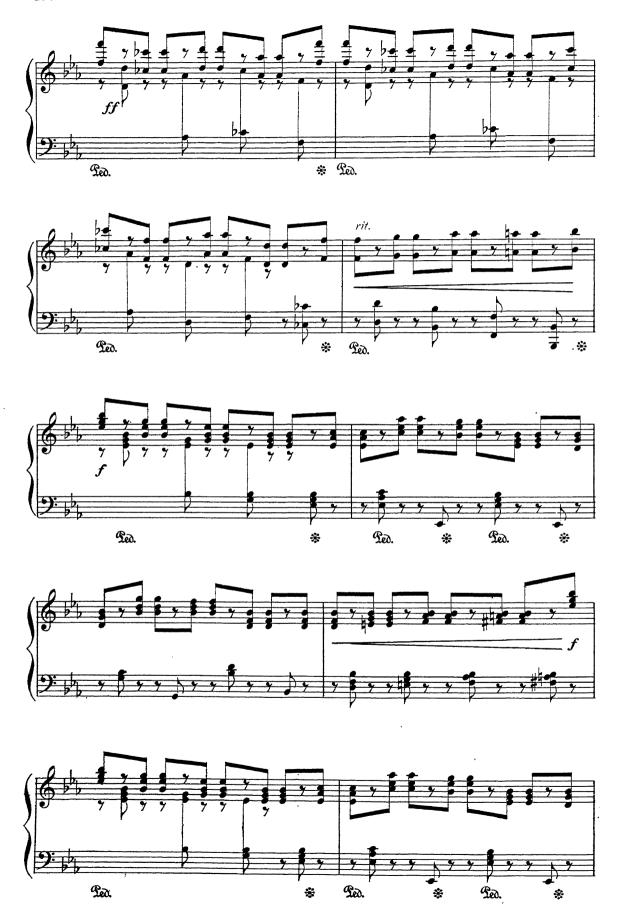














#### Mélodie Italienne.







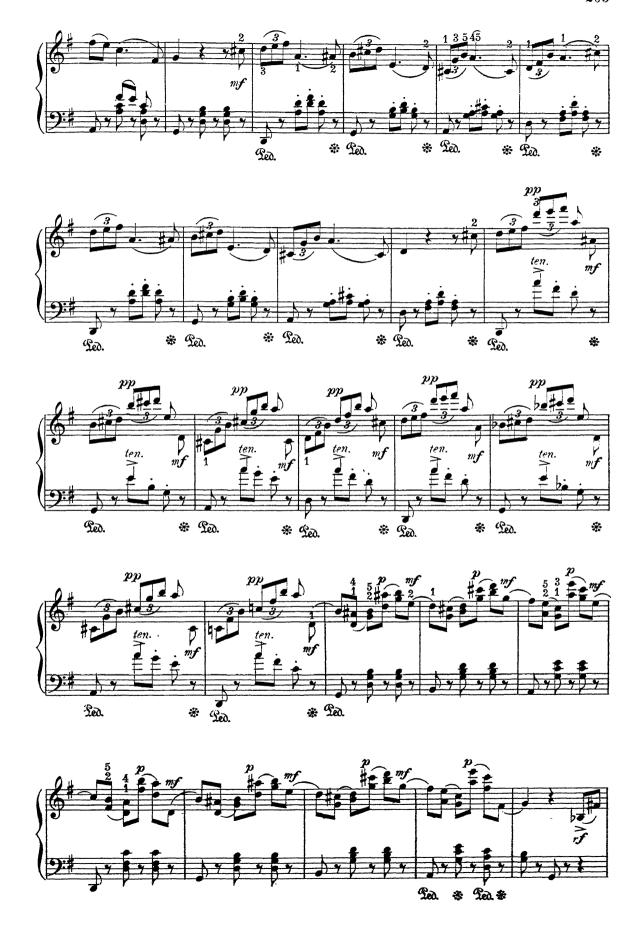


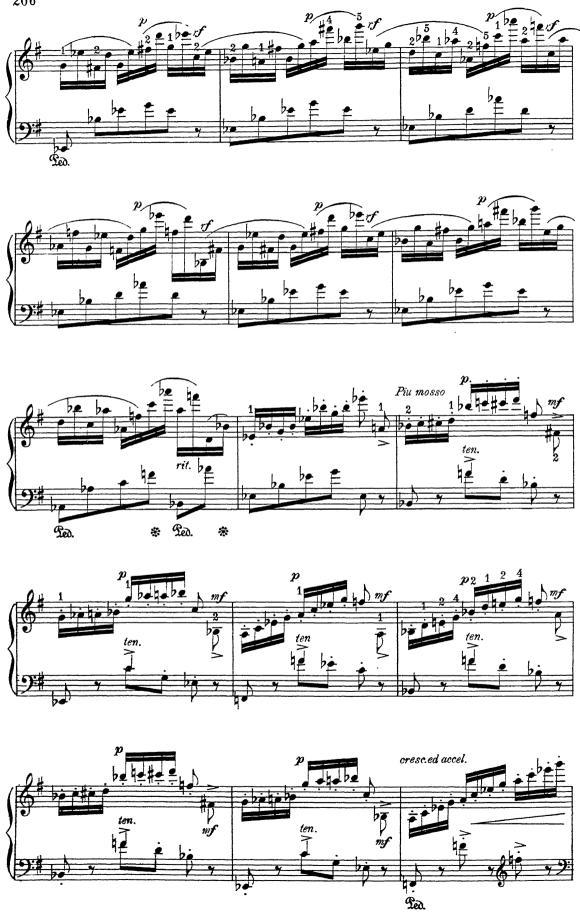


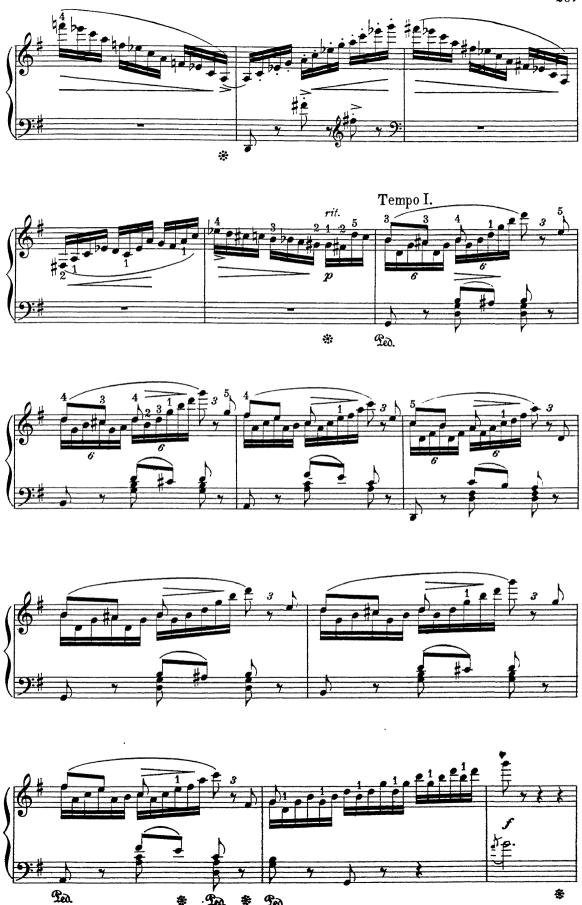
### Litany on All Souls Festival.

FRANZ SCHUBERT. Adagio. with devotion. dolce ed espressivo. ÷ °Ced. Ded. \* Led. -≉ Led. \* Ted \* Ted. Deo. a tempo.

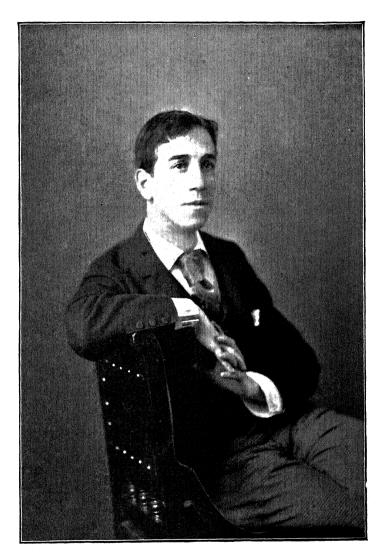












Sthellast Moon



#### ETHELBERT NEVIN



THELBERT NEVIN was born Nov. 25, 1862, at Edgeworth, near Pittsburg, Penn. When a boy he developed a strong passion for music and clung to it tenaciously during his early school-

days. His first serious pianoforte studies were with Mr. B. J. Lang in Boston, and at the same time he took up harmony under Stephen Emery. In 1884 he went to Berlin, where he remained three years, studying with Karl Klindworth and Von Bülow. Leaving Berlin in 1887, he returned to Boston and remained three years, at the end of which time he again went to Europe and spent the years 1890 to 1892 inclusive in France and Germany. In the fall of 1892 he returned to Boston,

where he has since resided, composing, playing in public occasionally, and teaching.

His first attempt at composing was made when he was eleven years old, and his first published composition was brought out in 1888.

The greater number of his compositions have been for the voice and piano, and among his principal works are the following:—

Water Scenes, Op. 13.

In Arcady, Op. 16.

Etude in the form of a Romance, Op. 18.

Four piano pieces, Op. 7.

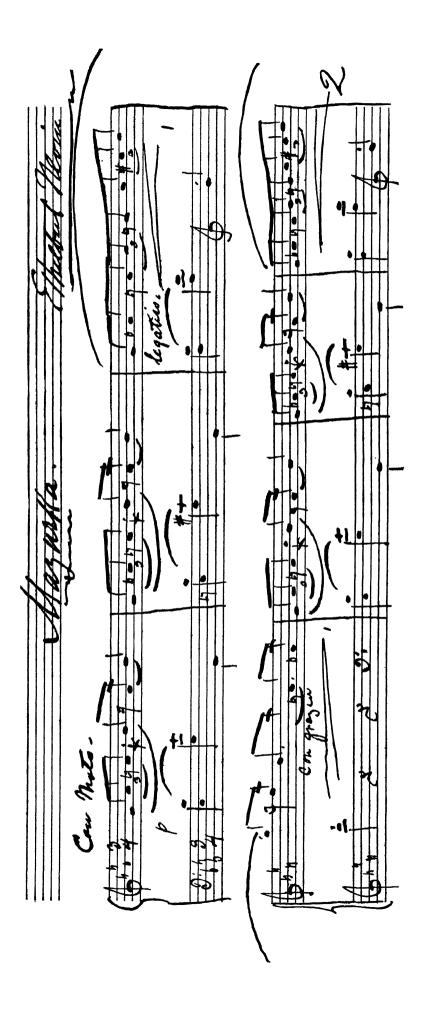
Two pieces for violin and piano, Op. 8.

Three pieces for the piano, four hands, Op. 6.

Five Songs, Op. 12.

A Book of Songs, Op. 20.





#### Mazurka.





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# Forest Scenes. WAYSIDE INN.







# Forest Scenes. HUNTING SONG.











### Sàrabande.



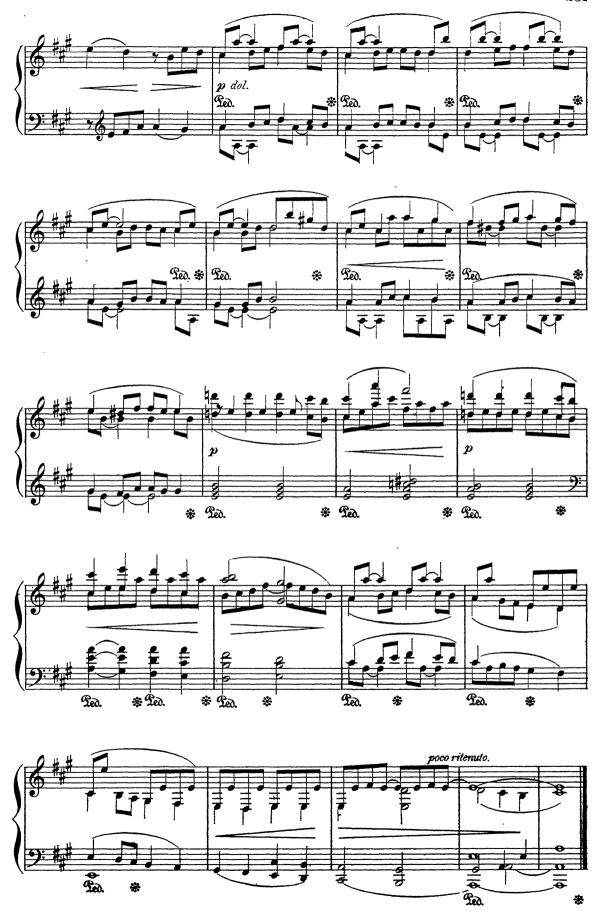
### Zwiegesang.











### The Troubadour.













# Sancta Mater. from the STABAT MATER.

EMANUELE d'ASTORGA.



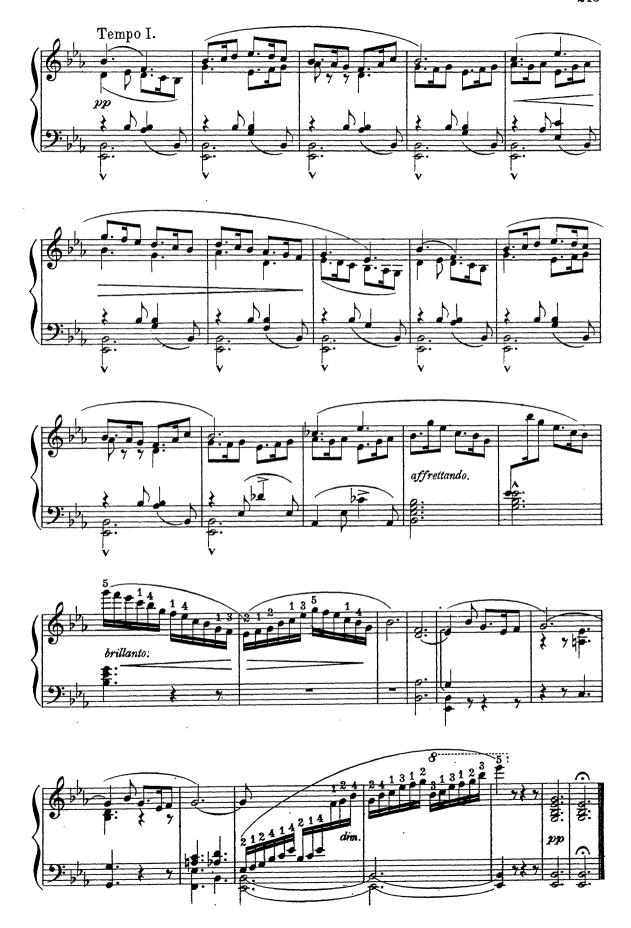


### Berceuse.





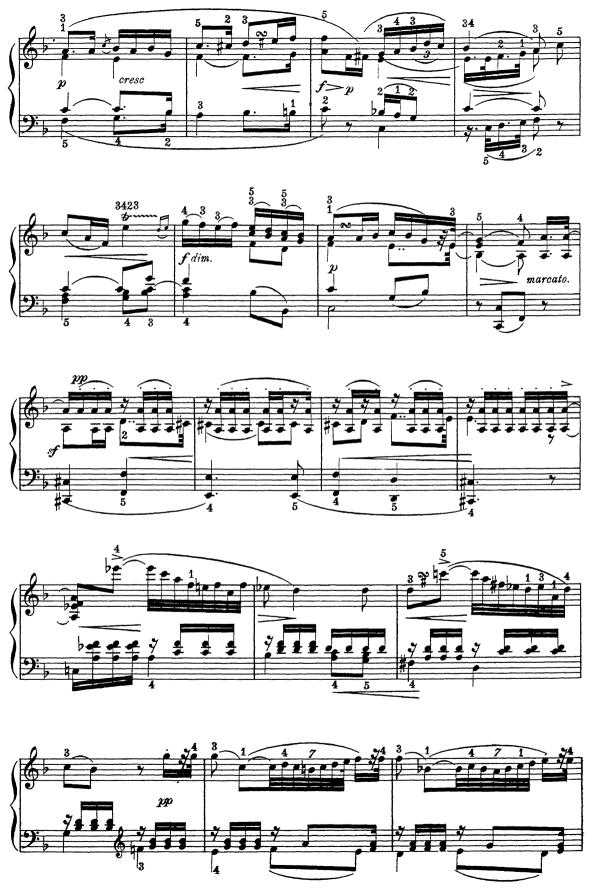


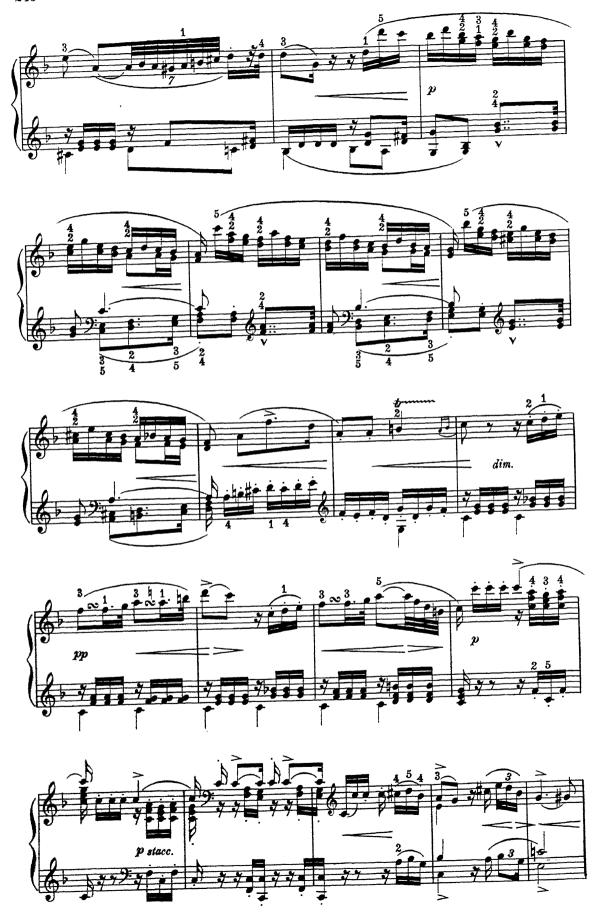


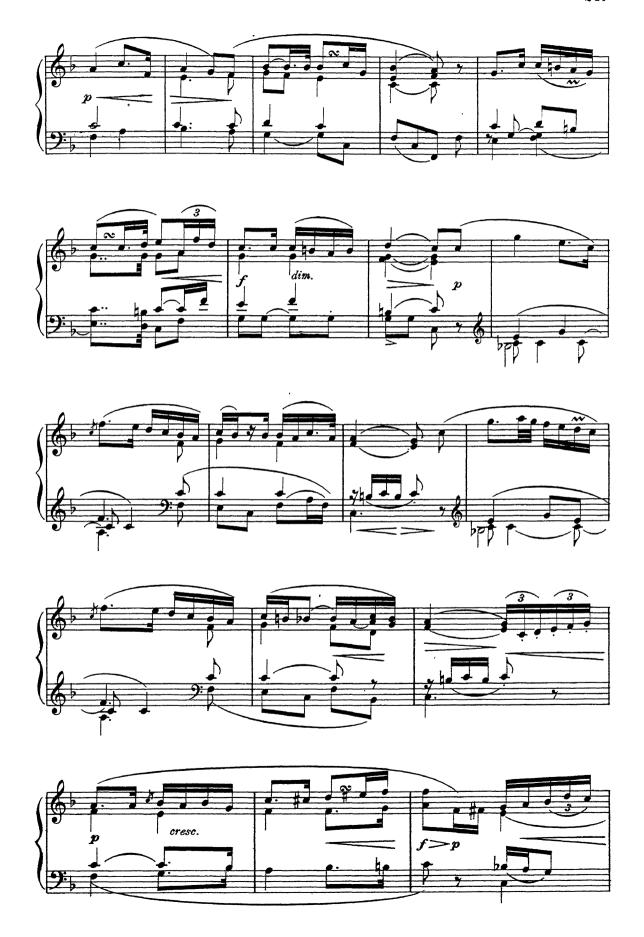
# Andante Favori. IN MOZART'S STYLE.

BENDEL, Op.14. Nº 1.











## The Glory of God in Nature. SACRED SONG.







## La Poule.

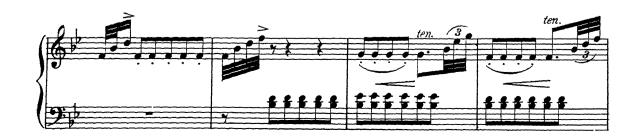
JEAN PHILIPPE RAMEAU.















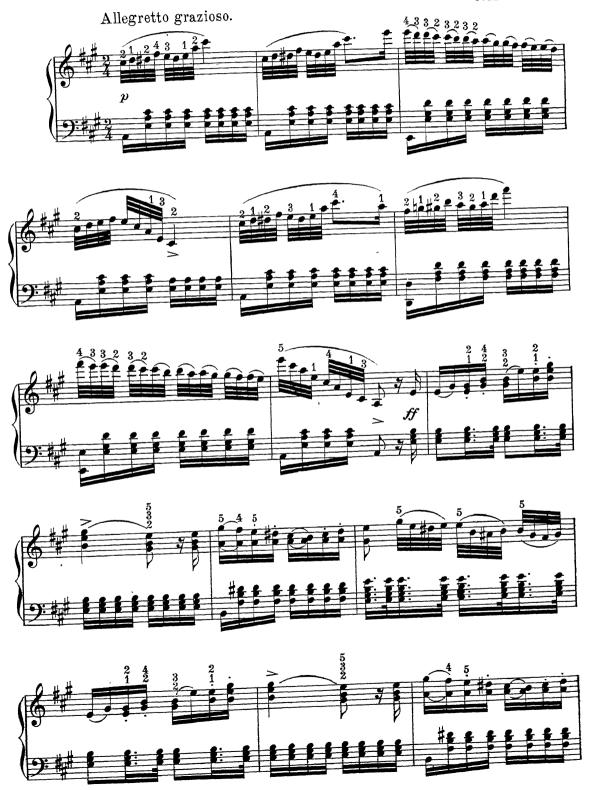




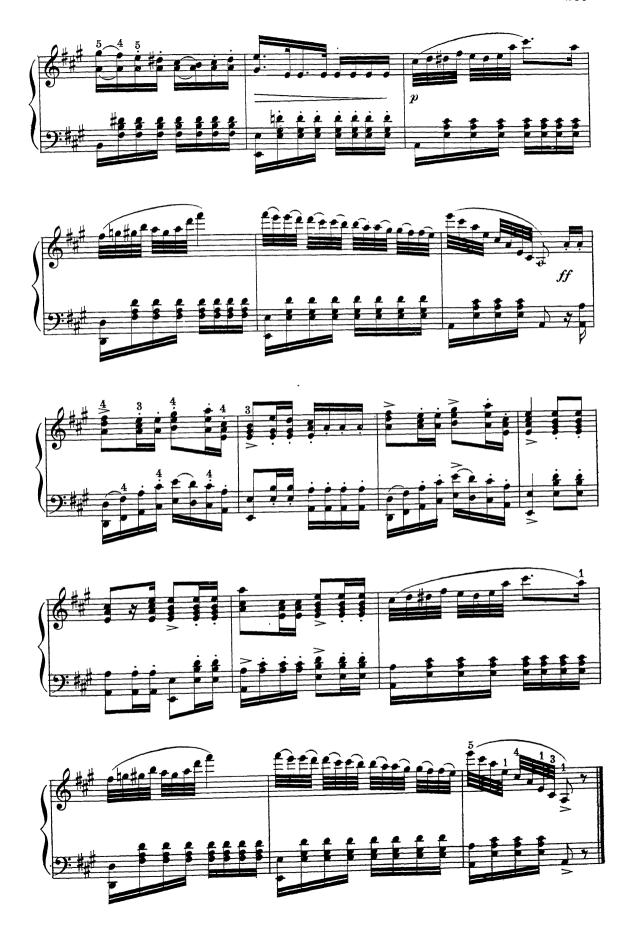
## Chorus and Ballet

from the Opera PRECIOSA.

C. M.v WEBER.







## Shepherd's Sunday Song. QUARTET for MALE CHORUS.



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